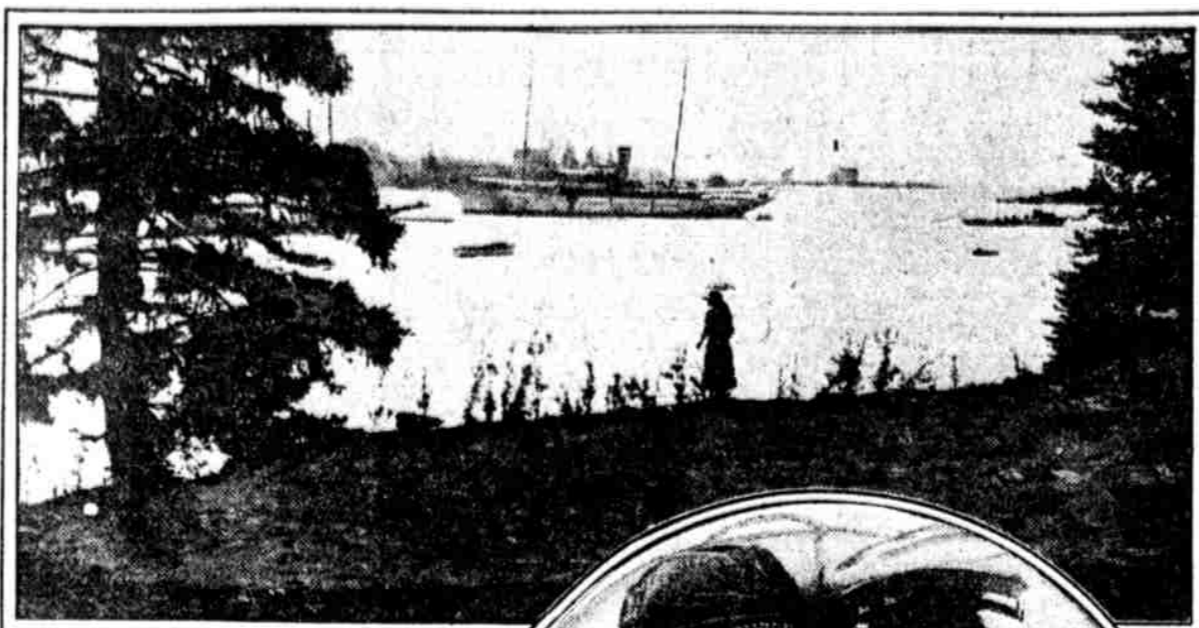


The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

THE BRIGHT SIDE OF PICTURE-MAKING



NAZIMOV'S IDEA OF RETIREMENT IS DECIDEDLY NOVEL



Y^{OU} may announce my retirement," said Anna Nazimova, back at her home in Laurel Canyon, near Hollywood, after her visit to New York, where she went to attend the special showing of her "Smiles" at the Ritz-Carlton Hotel, last night.



Richard Barthelme and his company have just come back from location up on the Maine coast. Above is the yacht on which they cruised. Below are "Dick" and Louise Hoff, his leading lady.

SH! PRETTY STARS TELL SECRETS OF SPENDING MONEY

REPRESENTATIVE MILLS, of New York, has recently introduced a bill providing for a tax on "spenders" as a substitute for individual surtax. Such a bill, according to Mills, will furnish an incentive to thrift and will tend to check the investment of large sums in tax-free securities.

Alf's Button Is Latest Foreign Film to Hit These Shores

THIS season for international attractions on the American screen is now in its heyday. Germany has already contributed some noteworthy productions to the list. Sweden is said to be putting out some remarkable films that will eventually find their way to the shores of the U. S. A. Australia has just pushed into the market "The Sentimental Bloke," its most ambitious photodrama to American shores.

Gareth Hughes Keeps His Director Busy by His Desire for Work

WHEN it comes to keeping a director everlastingly busy, a male star has it all over the stellar lights of the feminine gender, in the opinion of George D. Baker, who, in whose production, Gareth Hughes is starred.

It Cost Them About \$68 to Make This Baby Smile for the Movie Camera

WHILE "shooting" the initial scene in J. I. Footingham's "The Man Who Smiled," it was essential that the six-month-old baby, appearing in the picture, smile and cry at the regular intervals.

Stars Chaperon Parents

Viola Dana and Alice Lake, the Metro stars, gave a dinner-dance last week at the Ambassador Hotel in Los Angeles in honor of their parents, Mr. and Mrs. Emily Flanagan and Mr. and Mrs. Emmet Lake. The two stars sat back as chaperons while their parents danced with other screen celebrities.

How I Became A Movie Star

As Told to INEZ KLUMPH

What Has Already Happened Dorothy Lane, a small-town girl, ambitious to become a screen star, visits the studios on a trip to New York. She meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Seaward, a famous screen star.

"GEE, but it's wonderful to see you again, Dodo," Lawrence exclaimed, starting down at me as if there hadn't been anybody else in the world. For a moment I forgot other people, too; then I realized that the corridor was full of people, and that most of those around us were looking at Lawrence and me and smiling.

"No more wonderful than it is to see you," I told him. "I saw you this morning, though, with Sylvia." "Oh, on the way to the train." He laughed, as he took my arm and turned toward the door. "She was so excited she needed a guardian—lucky thing I was on hand to look after her. I met John Seaward in the railway station, and we had breakfast together. And if he's right about you—and I don't see any reason to doubt his judgment—Miss Dorothy Lane is going to be one of the biggest stars on the screen within a year."

You can imagine how that made me feel; hearing such news as that, and being with Lawrence, too, seemed almost too much. We took a taxi and drove through the downtown section of the city and then across Brooklyn Bridge to the hotel where we were to dine. And all the way we passed people on foot and in the crowded cars, who looked so tired and uncomfortable and unhappy that I wondered why they cared to go on living. I was so radiantly happy myself that I couldn't help wishing happiness was like money, and could be distributed among people in the same way.

And seeing those crowds made me understand, too, why Persis felt that, even if she could get a job as a stenographer, she wouldn't want to go back to that way of earning her little salary. You see, there's a fascination about it that gets you, even when you've had just the least taste of it.

We were to dine on the roof of the hotel, Lawrence had told me, and when I stepped out of the elevator I knew why he had selected that particular place. The roof was fixed like the deck of a ship. There were life preservers lashed to the posts at the sides, and everything was so slick and span and interesting. One part was raised a few steps higher than the rest, and there was a dance floor there and an orchestra—and oh, such wonderful music as they were playing when we came in!

We sat down on the main floor, right at the edge—and far below was the wonderful harbor, all golden in the sunset light. I could see the Statue of Liberty and the great towers of the Governor's Island, and all the swarm of small boats that filled the harbor. And there was one great thing moving slowly about on the water, out to sea, I wondered if I would ever go abroad.

I haven't the faintest idea of what we had for dinner; I know that the food was wonderful, but I'm so happy and excited that I could hardly eat. I didn't want to do much but just sit and look at Lawrence and hear him talk.

He was awfully happy, too—any one could see that. But after that moment when we met we both felt rather embarrassed; we didn't talk about anything that was all personal, and there we tried to talk steadily, because silence

seemed so significant. But every little while I'd find myself beginning a sentence and then somehow forgetting to finish it, and Lawrence would light one cigarette three times and then gave up trying to smoke—so stupidly couldn't keep our minds on things like that.

I think most any girl would be happy to be with Lawrence that night. He is awfully good looking, and big, and he was wearing white flannel trousers and a dark-blue coat, and looked wonderful in them. I saw a girl at the next table look and look at him, and then turn and speak to the girl and the two men who were with her, and I didn't feel at all surprised; I was so proud of him myself that I wouldn't have felt amazed if everybody had turned around to look at him.

"There's a girl over there who's awfully interested in you, Larry," I said, and he laughed and turned to look over at her. And then he excused himself to me, quite excitedly, saying, "It's a girl I used to know," and rushed over to her table.

It was silly, but I felt hurt. He couldn't have done anything else, if he was to be polite, of course—and yet I hated having him jump up and leave me that way. "She lived next door to me when we were back a few months later. We played around together for years, and when you were in college she went to boarding school not far away, and used to come down to proms and things with me. Pretty, isn't she?"

FOR YOUR SCRAPBOOK OF STARS



EILEEN SEDGEWICK

Accommodating "Extra" Just Wanted to "Lead" A somewhat dilapidated individual with a battered hat and increased attire accosted L. M. Goodstadt, the casting director, during the filming of Tom Meighan's new picture, "A Prince There Was," with this question: "Need a leading man?" "Leading what?" queried the director. "Oh," answered the other with a twisted grin, "leadin' a horse, or almost anything."

below us. I felt as if I were in fairyland. And I wished that that dance could last forever. Lawrence said to me, as he let me go when the music stopped at last. "I couldn't answer; I could only look at him. And then he stepped over to the orchestra leader and said something, and the music began another encore. "I had to have one more—there'll never be another dance like this," Lawrence said softly, putting his arm around me.

And so we danced again. We didn't talk at all—we didn't talk. There wasn't any need to tell what was in our hearts. We had to stop at last. And as we went down the few steps to the floor Priscilla Graves beckoned to us.

To be continued tomorrow Another Bathing Girl Deserts "Witching Waves" ANOTHER bathing beauty from the Mack Sennett forces has forsaken the lure of the witching waves and still more witching bathing suits for the dramatic field. The latest addition is Priscilla Graves, who has been selected by Director George D. Baker for an important role in "Stay Home," his new production with Gareth Hughes in the stellar part.

Miss Burckett has been appearing before the camera for two years. During this time she has been featured in several comedies by Fox and Universal, as well as appearing opposite Buster Keaton in one of his early pictures. Recently she was featured in a special series of short subjects by the Century Comedy Company.

It's Astonishing the Way They Build Up and Then Destroy ONE morning last week, after Richard Barthelme and his company had returned to New York from their location trip in Maine, they walked into the Biograph studio, up on East 175th street, and found a costly and beautiful set, bright and spotless and brand-new.

They worked on that magnificent set that day and night. When they entered the studio next morning the set was entirely torn down and removed and where it had stood they found the interior of a church, with the pews ranging along the floor where they had been dancing jazz the day before. I haven't the slightest idea what that first set cost. It must have been well up in the thousands of dollars. They probably won't know its cost themselves until the books for this production are balanced and all the time sheets are in.

The point I want to make is that the beautiful result of all the time and all the money and all the careful planning and artistic endeavor lasted just one day and was then destroyed. I have often wondered what the deep-underneath feelings of an art director must be when he sees one of his dreams realized and then, almost before he has had time to enjoy it himself, have it hacked to pieces before his very eyes by men to whom its beauty means nothing.

You see they don't simply snap sets together nowadays as they did in the days when you paid a nickel to see a movie. Then, if they wanted a ballroom, they told the carpenter to build it and he got whatever "bars" and props were available, perhaps working a little in them and adding it a ballroom. Anyhow, it was as nearly like a ballroom as any he had ever seen. It was the kind of thing he probably would have liked to have in his own house.

Nothing like that now. If the script calls for a ballroom the art director, who is probably also a competent architect, studies the scenario, gets an idea of the kind of people the characters are, and draws complete plans for the kind of ballroom such people would really have in their homes. And that ballroom is built. I've seen some of the most beautiful bits of architecture ever standing in a movie studio a few days and, once the "rushes" have been O. K.'d, torn down to make room for hotels and kitchens and garret bedrooms.

NO ARCHITECT in the outside world puts more loving thought and care and inspiration into his work than do these art directors in the movies. But the outside architect, in his old age, can proudly take his children from building to building and say, "There's some of my work." The movie architect may see his for a day or two in the studio and once or twice on the screen. Then it is forever gone.

I AM moved to this frenzy of fine philosophy by the set that the Barthelme company found that first morning in the Biograph studio. It was really a beautiful piece of work. It was not a private ballroom, but the Broadway-style, about of a rich and luxurious jazz palace. Do you remember the beautiful sets in "On With the Dance"? They were designed by Charles O. Seessel. Seessel designed this jazz palace for Barthelme and it was as rich and architecturally pure as any of the Murray backgrounds. And it lasted one day!

Nearest the camera—quite close up, in fact—was the richly carpeted entrance, with several small tables awaiting diners. Then came a great arched doorway, most impressive in its sheer grace and simplicity. Beyond the archway you saw the main room, with tables flanking the sides, an orchestra in a far corner and space in the center for a score of couples to dance comfortably.

In the far wall was another archway leading out on a veranda, with a marble balustrade fairly covered with growing vines and potted plants. I stood a long time admiring this scene until some one told me they were going to work that night in order to finish and have it torn down before morning, and that there would be a church in its place next day. I could scarcely believe such a transformation physically possible, so I hunted up Seessel. I found that there was a space—a sort of alleyway—between the edge of this set and the wall of the studio. Seessel was in there, directing some workmen. It was an odd place and it was several minutes before I discovered what they were doing.

They were actually building the walls of the church around the dance hall and his staff were just outside, painting sacred emblems and erecting ecclesiastical windows and things.

I followed the church wall around and found that the altar and pulpit were already finished in the end of the studio toward which the camera and Director Henry Kind had their backs. In other words, they were shooting eastward for the ballroom set, but would shoot westward for the church set. That was necessary because the veranda and balustrade of the ballroom were too deep to allow the altar and pulpit to go there, so they simply built the church set in the reverse position.

Consequently, when the company finished shooting that night, all the workmen had to do was tear down the ballroom and it left the entire church worked. The placing of the pews on the floor made it ready for the next morning.

CLEVER, I call that. But if you play around movie studios much, you'll soon begin to realize that the people in them spend as much brains for a thing that is to last a day or a week at most as many business men put into a whole year's work.

Answers to Questions by Movie Fans

PACHIN—Doris May was christened you saw in "Daddy Long Legs." He Doris Gregory. Lila Lee's real name is, also played opposite Norma Talmdge in "Robbie Elliot in private." MAY ALLISON is Mrs. one of her pictures.

MURRAY—"Flower of the North" is Pauline Stokes' latest picture. Her own mother plays the part of her mother in the picture. Pauline was born in 1900; you can figure her age for yourself.

H. R. H.—Jean Paige had appeared in several well as in serious drama. She is the wife of Albert Smith.

DICK—Marshall Neilan was a leading man in films before he became a director. He is the same Marshall Neilan

Little Girl at Play Gives Norma an Idea

A LITTLE child's idea of playing around the set where she has been making "Smiles" through the day, Priscilla Graves, recently gave a very valuable lesson recently. The little girl had a piece of colored glass—shiny and hanging from her head, which trailed behind her like feet like a girl.

"Who are you pretending to be, dear?" I asked. "I'm not pretending," she said, "I'm just a princess."

"That's what an actress must do," says Norma. "She must not pretend, she must actually be the character she is playing."

Had to Eat So Often It Spoiled Picture's Effect

IN WILLIAM DE MILLE'S new picture, "Miss Lulu Bett," there is a dinner scene requiring the cast actually to eat real food.

It was around lunch time after a hard morning's work. The scene was taken, the various players eating heartily. But William De Mille had the scene refilmed—something wasn't right. More food was brought out, but the cast ate with noticeably less appetite.

Again something went amiss. By this time the situation was serious. The cast began to show unmistakable signs of distress, but they had to eat and what is more, appear to enjoy it!

A sudden, wiser, or worse gorged cast could not have been found by the time this scene had been retaken four times.

Marie Prevost Says She Has an Idea

MARIE PREVOST says she has an idea for a picture. "I have my own idea, but sometimes I go shopping," she says. "I do, it is a sure indication that I'm going to spend my money, and in this picture I'm going to spend my money on a call me—and before I can get my strength of will working, I have ordered it sent out."

"If there is a good, strong tax put on goods, I have my own money, but it will also take a lot of pleasure out of my life," and Miss Prevost, in a face-colored gown, having a basque and a very high collar, and a skirt, which she said she had bought for San Francisco for a short vacation.

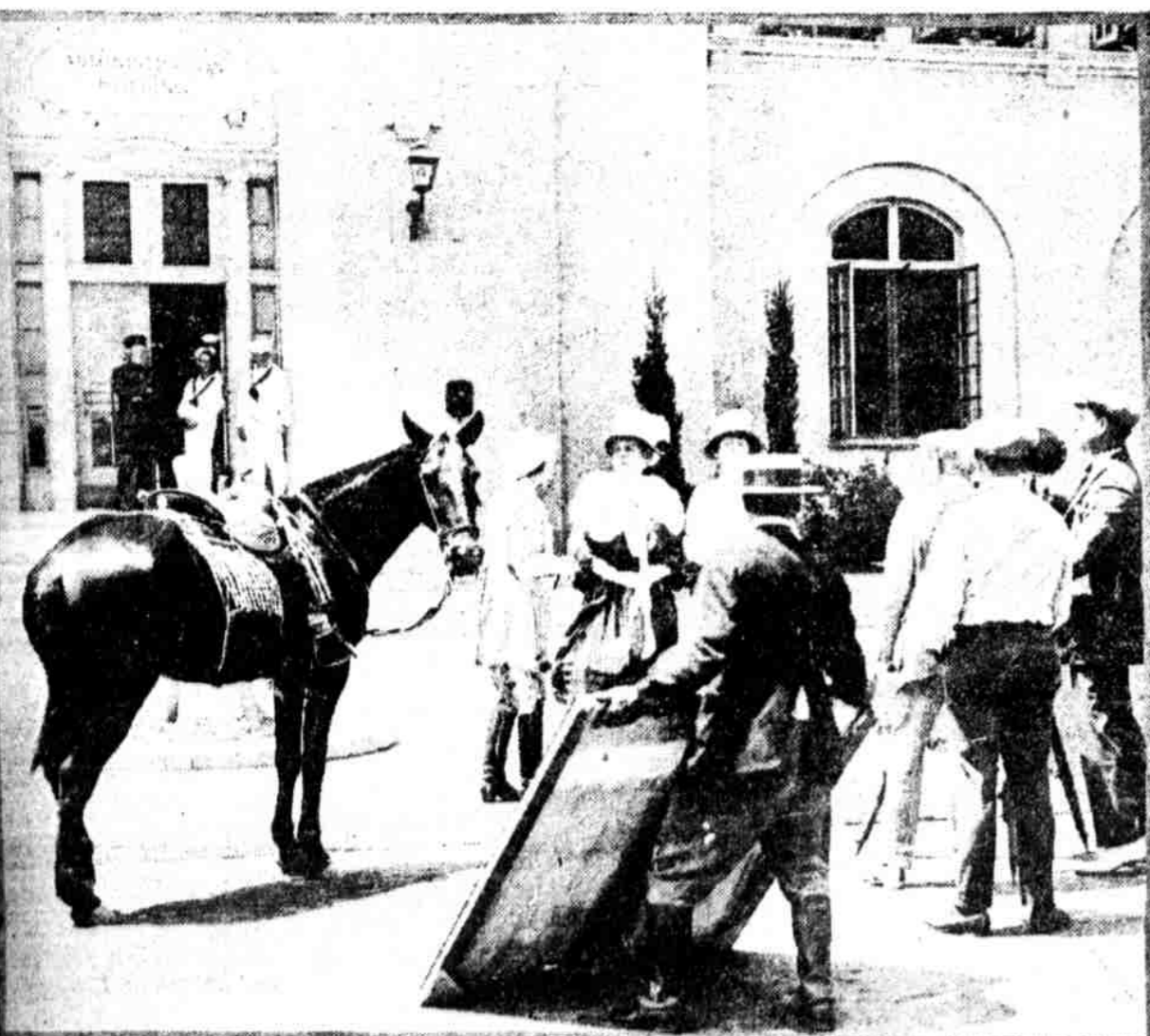
CADY'S WALTON announces that her pet extravagance is having high-heeled dogs—or for that matter dog of any kind.

"When I paid \$100 for a Boston bull, I thought I was very extravagant, but I now find that dogs are surely a kind of money."

"I have my eye on a pair of Russian wolfhounds that will cost \$1000, but I haven't been able to feel that I should spend that much as yet."

"However, I go and look at them quite frequently and unless that bill putting a tax on spending goes through pretty soon, I shall probably buy the \$1000 dog, the pretty and petting class, who is just now grieving because of the loss of "Mickey," a common little terrier, but very dear to her soul."

Willie Collier, Jr., in Film Among those who will appear in William Christy Cabanne's next production is Willie Collier, Jr. The picture will be called "Women of Conquest."



You've seen close-ups with one person's face filling the picture. To make them the camera is only about three feet from the subject. Here is a semi close-up being taken. It will show the heads and shoulders of two or three persons. At the horse's head, dressed in white riding habit, is Pauline Frederick. In the foreground, the man in the straw hat is holding a frame of white cloth to reflect the sunlight under the hat brims of the women so that the shadows over their faces will not be so dark and heavy as to conceal details. Over this man's right shoulder, you see the group around the camera.

The following theatres obtain their pictures through the Stanley Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

- Alhambra 12th, Morris & Raceway Ave. 8:15 & 9 P. M. "Dangerous Curve Ahead"
- ALLEGHENY Franklin & Allegheny Mar. Daily at 7:30, 9:15, 11:15 P. M. "WILLIAM S. HART" in "THREE-WORD BRAND"
- APOLLO 522 & THOMPSON STS. "CHARLES RAY" in "SCRAP IRON"
- ARCADIA Chestnut 5th 16th Mar. Daily at 7:30, 9:15, 11:15 P. M. "Bunty Pulls the Strings"
- ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ALL-STAR CAST in "GOOD AND EVIL"
- BALTIMORE 51ST & BALTIMORE Mar. Daily at 7:30, 9:15, 11:15 P. M. "Elsie Ferguson in 'Footlights' CHARLIE CHAPLIN in 'THE IDLE CLASS'"
- BENN. 10TH AND WASHINGTON AVE. MATINEE DAILY THOMAS MEIGHAN in "CAPPY RICKS"
- BLUEBIRD Broad & Susquehanna Mar. Daily at 7:30, 9:15, 11:15 P. M. "ETHEL CLAYTON in 'Beyond' CHARLIE CHAPLIN in 'THE IDLE CLASS'"
- BROADWAY Broad & Boyer Ave. Mar. Daily at 7:30, 9:15, 11:15 P. M. "BETTY COMPSON" in "AT THE END OF THE WORLD"
- CAPITOL 722 MARKET ST. Mar. Daily at 7:30, 9:15, 11:15 P. M. "EUGENE O'BRIEN" in "IS LIFE WORTH LIVING?"
- COLONIAL 6th & Maplewood Ave. Mar. Daily at 7:30, 9:15, 11:15 P. M. "WILLIAM S. HART" in "THREE-WORD BRAND"
- DARBY THEATRE BEBE DANIELS in "TWO WEEKS WITH PAUL"
- EMPRESS MARKET & WASHINGTON MATINEE DAILY MARSHALL NEILAN'S "Bob Hampton of Placer"
- FAIRMOUNT 20th & Girard Ave. MATINEE DAILY RUPERT HUGHES "Dangerous Curve Ahead"
- FAMILY THEATRE 1811 Market St. Mar. Daily at 7:30, 9:15, 11:15 P. M. "Beyond the Crossroads"
- 56TH ST. THEATRE-Below Spruce MATINEE DAILY ALL-STAR CAST in "The Man of the Forest"
- GLOBE 301 MARKET ST. 6:30 to 11 "OWEN MOORE" in "A DIVORCE OF CONVENIENCE"
- GRANT 4022 GIRARD AVE. MATINEE DAILY SUNDAY Ethel Clayton in "Beyond" CHARLIE CHAPLIN in "THE IDLE CLASS"
- GREAT NORTHERN Broad St. at Erie BEBE DANIELS in "THE ICEBERG"
- IMPERIAL 9TH & WALNUT STS. Mar. Daily at 7:30, 9:15, 11:15 P. M. "CHARLES RAY" in "NINETEEN AND PHYLIS"
- KARLTON CHESTNUT ABOVE BROAD Mar. Daily at 7:30, 9:15, 11:15 P. M. ALL-STAR CAST in "SNOW BLIND"
- Lehigh Palace GERMANIA AVE. AND 15TH Mar. Daily at 7:30, 9:15, 11:15 P. M. "LOUISE GLAUM" in "GREATER THAN LOVE"
- LIBERTY BROAD & COLLEGE AVE. MATINEE DAILY NORMA TALMAGE in "THE SIGN ON THE DOOR"
- OVERBROOK 85D AND HAVERFORD AVE. "CLARA KIMBALL YOUNG" in "CHARGE IT"
- PALACE 1214 MARKET STREET Mar. Daily at 7:30, 9:15, 11:15 P. M. "ELSIE FERGUSON" in "SONG OF SONGS"
- PRINCESS 1018 MARKET STREET ALL-STAR CAST Mar. 10 to 11:15 P. M. "THE MONEY MANIACS"
- REGENT 415 N. 3rd St. Below 17th Mar. Daily at 7:30, 9:15, 11:15 P. M. "DANGEROUS LIES"
- RIALTO GERMANIA AVENUE AT 20th & BUCKENEN ST. "ELSIE FERGUSON" in "FOOTLIGHTS"
- RUBY MARKET ST. BELOW 7TH Mar. Daily at 7:30, 9:15, 11:15 P. M. "COMEDY DAY" Augmented Bill of Special Features SAVOY 1211 MARKET STREET Mar. Daily at 7:30, 9:15, 11:15 P. M. "THE GOLDEN SNARE"
- SHERWOOD 54th & Baltimore Ave. Mar. Daily at 7:30, 9:15, 11:15 P. M. "Thos. Meighan, 'Cappy Ricks' CHARLIE CHAPLIN in 'THE IDLE CLASS'"
- STANLEY MARKET AT 10TH Mar. Daily at 7:30, 9:15, 11:15 P. M. "POLA NEGRI" in "ONE ARABIAN NIGHT"
- STANTON MARKET ABOVE 10TH Mar. Daily at 7:30, 9:15, 11:15 P. M. WILLIAM FOSTER WALKER'S PLAY "OVER THE HILL"
- 333 MARKET STREET THEATRE Mar. Daily at 7:30, 9:15, 11:15 P. M. "WILLIAM S. HART" in "THREE-WORD BRAND"
- VICTORIA MARKET ST. AT 15TH Mar. Daily at 7:30, 9:15, 11:15 P. M. ALL-STAR CAST in "OUT OF THE DUST"
- RIALTO WEST CHESTER NORMA TALMAGE in "THE SIGN ON THE DOOR"
- BELMONT 82D ABOVE MARKET Mar. Daily at 7:30, 9:15, 11:15 P. M. "SESSUE HAYAKAWA" in "BLACK ROSES"
- CEDAR 60TH & CEDAR AVENUE Mar. Daily at 7:30, 9:15, 11:15 P. M. "THOMAS MEIGHAN" in "CAPPY RICKS"
- COLISEUM Market bet. 20th & 60th Mar. Daily at 7:30, 9:15, 11:15 P. M. "MADGE KENNEDY" in "MARY, BE CAREFUL"
- JUMBO FRONT ST. & GIRARD AVE. Jumbo June on Franklin St. Mar. Daily at 7:30, 9:15, 11:15 P. M. "CONSTANCE BINNEY" in "THE MAGIC CUP"
- LEADER 41ST & LANCASTER AVE. MATINEE DAILY "ETHEL CLAYTON" in "BEYOND"
- LOCUST 32D AND LOCUST STREETS Mar. Daily at 7:30, 9:15, 11:15 P. M. "PAULINE FREDERICK" in "THE STING OF THE LASH"
- NIXON 52D AND MARKET ST. Mar. Daily at 7:30, 9:15, 11:15 P. M. "SMILING BILLY MASON" in "IT MIGHT HAPPEN TO YOU"
- RIVOLI 52D AND SANBORN ST. MATINEE DAILY "PAULINE STARK" in "THE FORGOTTEN WOMAN"
- STRAND GERMANIA AVENUE AT 20th & BUCKENEN ST. "WILLIAM S. HART" in "THREE-WORD BRAND"
- AT OTHER THEATRES MEMBERS OF M. P. T. O. A.
- Germantown 5310 Germantown Ave. Mar. Daily at 7:30, 9:15, 11:15 P. M. Bert Lanks in "The Man Who" MONTY YELL in "THE GOLFER"
- JEFFERSON 20th and Dauphin Sts. MATINEE DAILY "CONSTANCE TALMAGE" in "MAMMA'S AFFAIR"
- PARK RIDGE AVE. & DAUPHIN ST. Mar. Daily at 7:30, 9:15, 11:15 P. M. "COURAGE"